RUSKIN'S LETTERS.
LETTERS
FROM
JOHN RUSKIN
TO
WILLIAM WARD.
Edited by Thomas J. Wise.

IN TWO VOLUMES.

VOL. II.

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Brantwood, Coniston, Lancs.

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Dear Ward,

The drawings are all safe, and very beautiful they are;—and the photographs, of great value to me. The little view of the street and clock is a very lovely piece of tone, and everything you have done is well.*

* The ‘photographs’ were a series of large photographs of old houses at Rouen, most of which had been demolished. The ‘clock’ is the Grosse Horloge. Mr.
At Luxembourg, however, do a few more pencil outlines—they will contain more of what I chiefly want, and be more quickly done.

If the enclosed cheque is unavailable, you have time to write me for notes; but I always fancy notes in more danger by post. I send a cheque to day of same amount to your wife.

And am, ever faithfully yours,

J. Ruskin.

Mr. William Ward,
Hotel de Cologne,
Luxembourg.

I am very glad you stopped to see the Louvre; it would be of use to you in every way. And now you know what painting means, and can appreciate those confounded Venetians.

Ward's visit to Rouen was undertaken expressly to make drawings of some of the fine old houses then still remaining.
[To Mrs. Wm. Ward.]

Denmark Hill,
London, S.E.
November 13th, 1867.

Dear Mrs. Ward,

I enclose you a cheque for £10, with great pleasure, at the same time, in being able to tell you that your husband is doing beautiful work; and, I hope, will in future be happily confident in his own powers; and sufficiently prosperous in their exercise for his entire comfort, and yours.

Very truly yours,

J. Ruskin.

Put your name on the back of the cheque.

VOL. II.
My Dear Ward,

You may send any drawings you have by you at present to America; I am very anxious that they should be seen there, and become the means of giving a more true impression of Turner than can be received from engravings, or from any ordinary copies. But send one or two finished vignettes in transparent colour also (the Bolton would be very good), and explain the nature of the body-colour studies yourself to the person to whom you send them.

You may order small golden frames of my pattern from Foord for them;
and send this letter to accompany them, if you like.

Very truly yours,

J. Ruskin.

The above, more formal, letter was enclosed with the following:—

My Dear Ward,

I send you cheque, and a letter which may be of some use. Send them in nice golden frames, but explain that your prices will not in future include frames. I have no doubt, in spite of the dealers, you will soon now establish connections enough to keep you employed.

I think, at the prices pictures now fetch, you may send these at 15 guineas; and offer to take orders at 15 for the present year—but not afterwards.

Truly yours,

J. Ruskin.
LETTER XLIX.

DENMARK HILL,
LONDON, S.E.
November 1st, 1869.

My Dear Ward,

I wish you had told me what you had been doing. I am very much pleased with all the vignette drawings; all that you want now is decision of form. Draw everything you can from nature in outline now, with a pen not finer than this, and in one line—to give steadiness to your hand.

I have ordered two soi-disant "Turners"* to be left at the Gallery,

* Two supposed Turners which had been sent for Mr. Ruskin's inspection. "People," writes Mr. Ward, "were continually trying to get Mr. Ruskin's opinion about their pictures in the hope that a treasure might be found—which never happened so far as I know!"
to your care, addressed to me. Please tell me when they come, if I don't see you before.

I shall see you this week, I hope. Here is your cheque.

Truly yours,

J. Ruskin.

Mr. Wm. Ward,
National Gallery.
LETTERS OF

LETTER L.

PARIS,

_july 26th, 1870._

My Dear Ward,

I am sure there is much reason, in your long hope deferred, for heart-sickness, considering all the good work you have done. But don't lose heart now, when I have just been able to bring your work into true service at Oxford.

I shall be at home, d.v., on Thursday. If you like to bring me the Martigny on Saturday evening, it will be a pleasure to me to shake hands, and—with good grounds—encourage you.

Always affectionately yours,

J. Ruskin.
LETTER 11.

Denmark Hill,
London, S.E.
August 9th, 1870.

My Dear Ward,

I don't want any of these leaves painted. You are to work on them for practice, doing one or two over and over again—fifty times, if needful.

Of course all painting—oil—water—fresco—and everything, is done at one coup, when it is right. But certain processes of colour require laying of two or three different colours over each other; then the under one must dry first, &c., &c., &c. All this mechanism you have to learn, but the French know hardly anything about it.
Of course Meissonier paints at a blow; and his work is like a plasterer's, as all French work is. Titian also paints at a blow—but his work is not like a plasterer's. Titian paints with a sense of mystery, and Meissonier with none; and Titian with a sense of true hue, and Meissonier with no more sense of colour than a common stainer of photographs.

But learn of anybody how to do what they do,—it will always be useful.

Ever truly yours,

J. Ruskin.

Mr. W. Ward.
LETTER LII.

DENMARK HILL,
LONDON, S.E.
November 29th, 1870.

My Dear Ward,

If you come out here on Monday next, I can glance at your method, and say if it will do. I'm obliged to spare myself in eyes and thought—even to the least minutes—just now; not from actual illness, but that I may keep out of danger of it.

Come at two o'clock.

Truly yours,

J. Ruskin.
LETTER LIII.

DENMARK HILL,
LONDON, S.E.
May 17th, 1871.

My Dear Ward,

I am glad you like Fors. People will find it a very intrusive "dream" in a little while, if I live.

Yours always faithfully,

J. Ruskin.
My Dear Ward,

I’ve been ill, but am getting better. I enclose cheque. Write and tell me what you are doing now at the Gallery, and send me down a parcel here with any water colours you have done.

J. R[uskin]
LETTER L.V.

Matlock.
July 30th, 1871.

My Dear Ward,

I could not at once answer about the drawings; they required thought, and I have not yet much strength for thinking.

There is great advance in your own, but you will have to paint backgrounds of real things, however ugly. That Kingfisher would look very well on a little straw.—The others, of which the shell is the best, would need some more elaborateness; the peacock's feather on a bit of tapestry, or the like.

Of the Turners. The red sunset is
JOHN RUSKIN.

admirable; I can scarcely feel any difference from the original, and it is most precious to me.

The white town and storm is excellent, but a less precious drawing in the original. The Luxembourg is better than the old one. I think the near tone about right; the distance I must examine with you.

The distance of the [*] seems to me a total failure in the hill side; the town is good, and this red passage with spotty boats.

Your son shall have his Herodotus at last.

Ever faithfully yours,

J. RUSKIN.

* Here Mr. Ruskin has drawn a slight pen-sketch of Turner’s *Town on a River* (name unknown); No. 12; in the National Gallery.
LETTER LVI.

Denmark Hill,
London, S.E.
September 9th, 1871.

My Dear Ward,

I am greatly pleased with these skies—but regret that you have done so many, and not carried a few farther. There must have been many in reality with more complex forms. But you make rapid progress now.

I enclose cheque. It doesn't matter, I suppose, being in Crawley's * name. I am still weak, but gaining steadily.

Faithfully yours,
J. Ruskin.

* Frederick Crawley, now of Oxford; for many years Mr. Ruskin's valet, courier, and general factotum. One of his duties was to copy Mr. Ruskin's MSS. for the press.
Some of these skies will do for Oxford. The butterflies, shells, &c., shall be left at the National Gallery, with the skies I don't want.
LETTER LVII.

DENMARK HILL,
LONDON, S.E.

November, 1871.

My Dear Ward,

I am very greatly and sincerely grieved to hear of your illness. Would you kindly tell me—or let Mrs. Ward do so—exactly its symptoms.

I was much pleased with your drawings, but am almost broken down with work. I want to see you, and to have some help from you in bird drawing.

I hear you gave great help and delight to Miss Jermyn.*

Ever affectionately yours,

J. R[uskin].

LETTER LVIII.

[To Mrs. Wm. Ward.]

Denmark Hill,
London, S.E.
December 6th, 1871.

My Dear Mrs. Ward,

I am sincerely obliged to you for all your letters—now you need not trouble to write more. I shall trust that your husband goes on well, and I hope that at last my books and work are in a state which will enable me to do some justice to his powers, and put him and you in some increase of security for future comfort.

Most truly yours,

J. Ruskin.
LETTER LIX.

DENMARK HILL,
LONDON, S.E.
December 29th, 1871.

My Dear Ward,

I am very thankful that you are better, and if any of these new sunrises are done since your illness, you are in no wise weaker in style of work. But I trust you will not expose yourself to risk any more. I shall soon have some more hand colouring for you to do, which will be a great rest to you as compared with Turner, or sunset work.

I most heartily wish you and your family a good New Year.

Affectionately yours,

J. Ruskin.
LETTER LX.

DENMARK HILL,
LONDON, S.E.

January 29th, 1872.

My Dear Ward,

I will be at the National Gallery as nearly after two as may be, on Thursday.

Your butterfly looks well at the Dudley.*

If you had got a pretty foreground to some of those skies, they would have been sold there. But you are getting on, fast.

Always yours faithfully,

J. Ruskin.

* The Exhibition at the Dudley Gallery in Piccadilly.
LETTER LXI.

[Corpus Christi College, Oxford.
February 14th, 1872.]

My Dear Ward,

In the large picture by Marco Marziale,* as you turn into the Italian room, is a greyish white damask sleeve with a dark pattern on it, like this.† I want the white unshadowed part copied most accurately, with pattern, for me to have a paper made for my new house.‡ Arrange with Mr. Severn

---

* The Circumcision—No. 803 in the National Gallery.
† Here Mr. Ruskin has drawn a slight pen-sketch of the pattern required.
‡ This paper has ever since been used for the walls of the Drawing Room and Study at Brantwood. The pattern was copied from the robe of the officiating priest in Marco Marziale’s Circumcision.
(Herne Hill) to meet and consult on Friday, at the Gallery.

Ever yours,

J. R[USKIN].
LETTER LXII.

DENMARK HILL,
LONDON, S.E.
April 11th, 1872.

Keep up your spirit—all will go well, I do not doubt!
I have put four of your vignettes into Oxford school, permanently.
Write to-morrow to Geneva; or on Saturday or Monday to Turin, Italy.
Yours always,
J. R[uskin].

Go on making drawings of your own.
LETTER LXIII.

Siena.
May 27th, 1872.

My Dear Ward,

I enclose you a cheque which I have no doubt will serve the turn at present.

The dealers will take anything they think likely to catch the eye in a window. You must keep up your heart. It is only this year that you have shewn real power. You must not hope to sell at once, unless you had the particular cleverness needed for the public. But go on fearlessly, and quietly perfecting your power of decision, lately developed.

Write, if you like, to me at Verona.

Ever affectionately yours,

J. Ruskin.
LETTER LXIV.

Corpus Christi College,
Oxford.
November 2nd, 1872.

My Dear Ward,

I am very glad to see your stronger hand. All you say is right and nice.

Send the sketches to the Euston Hotel on Tuesday morning. I hope to see you at the Gallery on Tuesday or Wednesday afternoon.

Ever truly yours,

J. Ruskin.
LETTER LXV.

Brantwood,
Coniston, Lancashire.
August 3rd, 1873.

My Dear Ward,

These outlines are exactly what you should do. Introduce no shading at present. Draw easy things rightly. Never tire yourself,—and never do wrong for an instant, knowingly.

I had not seen the brass candlestick when I wrote. It is so good that I am going to send it to you to have a white background put to it, and then I will put it in my Oxford series.*

Yours truly,

J. R[USKIN].

* This drawing of the ‘brass candlestick’ still remains in Mr. Ward’s possession.
LETTER LXVI.

Brantwood,
Coniston, Lancashire.
August 18th, 1873.

My Dear Ward,
Would you like to take a trip to France, alone, and do some more servile copying work, there, from nature? If so, get ready, and I'll send you funds and directions. Mont St. Michel the first place.

Truly yours,
J. R[uskin].
LETTER LXVII.

Brantwood,
Coniston, Lancashire.
September 10th, 1873.

My Dear Ward,

I am delighted with your letter, and account of St. Michel. I've half a mind to come off to you. I couldn't draw when I was there, for convicts.*

What sort of Inn are you in?

Ever affectionately yours,

J. R[uskin].

If I brought Mr. and Mrs. Severn, how should we lodge?

* The Château of Mont St. Michel was at that time used as a political prison.
LETTER LXVIII.

Corpus Christi College,
Oxford.
November 16th, 1873.

My Dear Ward,

I am very glad you are safe at home again.

I wrote again about a fortnight since to St. Michael, asking how you were to get away; but I suppose you did not get my letter. Heaven stop the steam demon from helping either you or me there! But, God willing, I'll see it this coming summer.

I look anxiously for the drawings.
That moonlight walk *must* be wonderful.

Ever affectionately yours,

J. R[uskin].

*Mr. Wm. Ward.*
LETTER LXIX.

Corpus Christi College,
Oxford.
November 30th, 1873.

My Dear Ward,

Your time has been spent instructively to yourself, and usefully to me;—though the cloister subjects are much less interesting than I expected, and though you have rather too strictly carried out my wishes about outline study. A few colour sentimental bits at St. Michael's would have been very desirable. But the outline work is all excellent, and I doubt not you will find the good of it.

Ever affectionately yours,

J. Ruskin.

Mr. Wm. Ward.
LETTER LXX.

Arthur Severn's.
Herne Hill,
S.E.
Day before Christmas Day,
[December 24th,] 1873.

Dear Ward,

I am intensely delighted with your sketches, finished sketches I ought to say, just received from Oxford.

They are a complete reward to me for all my patience and work with you, as I hope they will bring reward to you for all your patience and faith in me.

Send me a complete schedule to the end of the year of your "liabilities," as
the elegant modern English commercial school call them, at that period.

Attend to your health, be as cheerful as you can, and in the beginning of the year (after 12th day at latest) I will set you to correct work. I must see you first, and you shall choose of several things to be done what you like best. In the meantime make pencil outlines of any portion of cloud that stays long enough, especially upper ones of delicate ramification. This is the only work I will prescribe at Christmas time.

I wish you all good, with your family, and am,

Your faithful Master,

John Ruskin.

Mr. Wm. Ward.
LETTER LXXI.

Corpus Christi College,
Oxford.
January 20th, 1874.

My Dear Ward,

I am entirely delighted with these things—they are wonderful. You have quite a singular gift for skies: I never saw anything more subtle or luminous.* Go on drawing cloud form with pencil.

* "From the study of Turner," writes Mr. Ward, "I learned to delight in skies, and for twelve months recorded as I was able every sunrise and sunset that took my fancy. I set up an easel at my bedroom window, with paper and colours ready, and soon got into the habit of waking every morning about five minutes before sunrise, I then with body colour on grey paper made a rapid sketch of the sky. For the sunset effects I sometimes worked from the window as in the morning: at other times went into the fields and made notes in colour, or pencil; and if in pencil only, realized the scene in colour the following morning."
I'll clear off all your debts, as per schedule, directly.

Ever affectionately yours,

J. Ruskin.

I'm at Herne Hill again for a day or two.* I shall be at the National Gallery on Thursday and Friday, if you like to come.

* This letter is headed Corpus Christi College, Oxford, and the postmark upon the envelope is also Oxford. Doubtless Mr. Ruskin wrote it when upon the point of starting for London.
LETTER LXXII.

Paris.
April 1st, 1874.

My Dear Ward,

There was nothing to be said about the outlines, or I should have said it. Every man must find his own way of expressing himself. I supposed you were not satisfied with them, and would do better as you got practice. One can’t be guided at every instant with any good result.

I enclose cheque for 37 pounds, and I hear of 60 pounds’ worth sold for you in America. This should carry you on some while. Write always care of Arthur Severn. When the weather
gets a little warmer, I want you to make some outlines for me at Montfort, near the Seine, between Paris and Rouen—but have not time to write more to-day.

Yours always affectionately,

J. Ruskin.
LETTER LXXIII.

Brantwood,
Coniston, Lancashire.
July 23rd, 1875.

My Dear Ward,

I am delighted with these two last copies. The moonlight seems to me quite perfect; the other, in the water and rocks, also admirable and most satisfactory. But I suspect error in the lines of the temple, and incompletion in the distant houses—this I will see to, however, myself.

I rejoice most of all in hearing that the work seems to come easier to you.
I cannot doubt, now, if I am spared, being able to place for you copies I can recommend so unqualifiedly.

Always affectionately yours,

J. Ruskin.
LETTER LXXIV.

Brantwood,
Coniston, Lancashire.
August 8th, 1875.

My Dear Ward,
I more and more admire these vignettes of yours as I examine them. They are very wonderful. I am certain of being able soon now to get orders for you—as my own work is coming into form for beginning systematic issue of it.

Ever affectionately yours,

J. Ruskin.
LETTER LXXV.

Bolton Abbey.
September 24th, 1875.

My Dear Ward,

I'm very sorry my careless addressing kept my letter from you. I forget whether it said that you might make any arrangement you liked about the Turner vignettes for the present; but on the whole I think you ought to insist, from the public, on twenty guineas as average price, rising to twenty-five—never more; and falling to fifteen—never less; for all small drawings, square or vignette, according to the work in them. And that if you can't get those prices, you should fall
back on me and my ready ten guineas, and not take that lower price from any-body else. Those that I buy, I shall work on myself, and perhaps then let you make some other arrangement about them,—but can't be sure till I see how your own business prospers.

My kind regards to your good hostess—or are you with Miss Dundas just now?

Write to Herne Hill. I shall call on Wornum (if he is in town) on Monday afternoon—but probably he is holiday making like the rest of us.

Truly yours always,

J. Ruskin.
LETTER LXXVI.

Corpus Christi College,
Oxford.
February 29th, 1876.

My Dear Ward,

You may order a hundred*—on condition of strict examination, and return of all copies inferior to my pattern.

If this accursed weather stops photography, just when I want to use it, the Devil really deserves some credit,—five per cent. at least.

Ever affectionately yours,

J. Ruskin.

* A hundred photographs.
LETTER LXXVII.

Corpus Christi College,
Oxford.
March 10th, 1876.

My Dear Ward,

I am very glad of your note respecting the mounting, and very willingly leave the matter in your hands. But have you got any of the new photos yet? I will look for those you sent here, and send, if findable. I shall be in town, I hope, in about ten days.

What you say of *Fors* much interests and pleases me—also of snails.

Ever affectionately yours,

J. Ruskin.
LETTER LXXVIII.

Brantwood,
Coniston, Lancashire.
July 23rd, 1876.

My Dear Ward,

I must be in town now in about a fortnight, and will look over everything you can muster. Just let me know what arrangements, for closing, &c., are to be made at the National Gallery, that I may not come at a wrong time.

Send a Velasquez photo. to Miss Louise Blandy, 57 Gloucester Place, Hyde Park.

I have tantalized you and myself about this Ariadne long enough, I've
set at the proofs now, for the last touch up, I trust, at last.*

What arrangements have you finally made about the price of vignettes and squares—in case I say anything about price?

Always affectionately yours,

J. Ruskin.

* This paragraph refers to a note Mr. Ruskin had suggested making with regard to Mr. Ward's successful Turner copying.—See Ariandne Floreutina, part vi, p. 222; and Appendix, pp. 229-230, and 243.
LETTER LXXIX.

Brantwood,
Coniston, Lancashire.
July 26th, 1876.

My Dear Ward,

There is no fear but that you will do the sketches well enough for signature. I have often been most pleased by your fac-similes of simple things.

I can always write with my signature any particulars of the difficulty. But you must have them ready before the end of July—I leave for Italy early in August.

Ever affectionately yours,

J. Ruskin.
LETTER LXXX.

VENICE.

September 19th, 1876.

My Dear Ward,

The entry at Stationers' Hall is an excellent idea, but I won't part with the copyright of any books or drawings.* Enter it as mine, and act as my agent in these things, as Mr. Allen is for my books.

Ever truly yours,

J. Ruskin.

How is that son of yours going on?

* This refers to Mr. Ruskin's drawing of *The King-fisher*, which was photographed for Mr. Ward's series of illustrations. Mr. Ward registered the photo, in order to prevent piracy.
LETTER LXXXI.

Venice.
February 17th, 1877.

My Dear Ward,

I am very glad of your letter, and will assuredly make use of you as you suggest. I always intended to do so, and it would have been done by this time if this new Venice work had not hindered.

Burgess* has a photograph doing of a pencil Turner, Bonneville, which I shall be thankful to hear is in your hands.†

* Mr. Arthur Burgess, wood engraver. (See The Century Guild Hobby Horse for April, 1887.)
† The photographing of Turner's Bonneville was given up, and no copy ever came into Mr. Ward's possession.
You've got from me lots of signed photos, haven't you?* The rest will come soon.

Ever affectionately yours,

J. Ruskin.

* Signed photos—The four "lesson photos" which used to be signed by Mr. Ruskin. (See Fors Clavigera, Letter Ixix, p. 307; and Letter Ixvi, p. 186.)
LETTER LXXXII.

VENICE.
May 13th, 1877.

My Dear Ward,

By some mischance I mislaid your letter till yesterday—came on it by lucky chance only. But I am ordering sets to be made for you of all photographs mentioned at any length in Fors, and of the two capitals. A hundred impressions of each will be ready this next week, and dispatched before I leave Venice—on the 23rd.

I will send you word of price and all. The larger one enclosed is the Sheffield No. 5; the smaller (January frying fish, March with rough hair)
is the size of No's 6 and 7. No. 5 costs a shilling, here; and the other fivepence—so you can guess. I send none dearer here than a shilling, yet.*

Ever affectionately yours,

J. Ruskin.

I will put you in communication with a good agent here.

* These two paragraphs refer to a set of photographs issued by Mr. Ward, by Mr. Ruskin's direction.
LETTER LXXXIII.

Brantwood,
Coniston, Lancashire.
October 20th, 1878.

Dear Ward,
The drawing * is safe here, and I am delighted with it,—but much puzzled at not finding more white chalk lines rounding the clouds—I thought they were daubed on at the edges.

Write me word about this before I sign the drawing, as I should like to put a 'very much approved'—but am afraid of wishing afterwards to 'chalk it out.'

Ever affectionately yours,
J. Ruskin.

* Mr. Ward's copy of Turner's drawing of the St. Gothard Pass, in the National Gallery.
My Dear Ward,

Thanks for nice note from Miss K.

I hope your son is going on well.

You can have the Bellinzona when you like. But I think I see myself letting the Rouen travel any more!! or Fluelen!

I think I can keep you quite well employed at National Gallery. I shall be up in town, d.v., in three weeks, and will choose some I want for myself.

Ever affectionately yours,

J. Ruskin.

Brantwood,
Coniston, Lancashire.
March 9th, 1879.
LETTER LXXXV.

Brantwood,
Coniston, Lancashire.

April 23rd, 1879.

Dear Ward,

I don't know when I've had so much pleasure as in those paper bits * about my dear Bishop; thank Mrs. Ward ever so much for them.

I shall be delighted if that Spanish gentleman will take the trouble to translate the Mornings.† I wish they were mornings at Madrid, though—or

* Some newspaper cuttings referring to Bishop Colenso.
† Mornings in Florence.
Granada—how does he think Spaniards will care?*

Ever affectionately yours,

J. RUSKIN.

Mr. Wm. Ward,
2, Church Terrace,
Richmond,
Surrey.

* The translation was never completed.
LETTER LXXXVI.

Brantwood,
Coniston, Lancashire.
July 9th, 1879.

My Dear Ward,

I am delighted with the Griffin,* and shall be able to refer to it with great pleasure—and also to the oak sprays,† in time. Fésole has been stopped by Deucalion, and Botany. What has stopped Heysham?‡

Ever affectionately yours,

J. Ruskin.

How is your son getting on?

* The Griffin—A photograph of Mr. Ruskin's drawing of a Mediaeval Griffin, engraved in Modern Painters, vol. iii, plate i.
† Oak sprays—A photograph of a drawing by Mr. Ruskin.
‡ Mr. Ward was then engaged upon a copy of Turner's drawing of Heysham.
LETTER LXXXVII.

Brantwood,
Coniston, Lancashire.
September 9th, 1879.

Dear Ward,

This Heysham is entirely wonderful to me—this copy: far the most surprising you've done yet; and faultless, as far as can be. I've nothing to trouble you with, except the softening of one line of ground; and a little finer marking of the branches in willow tree. You shall have it back tomorrow. I must put my signature very plain under the imitated Turner's, or it could not be honestly let out of our hands.

Ever affectionately yours,

J. Ruskin.

VOL. II.
This note missed post yesterday; and, after further examining the copy, I am so entirely pleased by it that I won't trouble you by sending it back. I will touch the two places myself, and alter "J. M. W. Turner" into "W. Ward after Turner"; and send the drawing to Liverpool, at your friend's order.

Ever affectionately yours,

J. R[uskin].

Mr. Wm. Ward.
LETTER LXXXVIII.

Brantwood,
Coniston, Lancashire.
March 12th, 1880.

Dear Ward,

I shall rejoice in seeing the *Fluelen,* and in giving you a paragraph in the new Catalogue. I think you are sure of me at Herne Hill on Saturday, if you come early enough. Breakfast at 9 or ½ past, would be best.

Giotto not forgotten—but the trouble these little things give me, when I'm

*Fluelen*—Mr. Ward's copy of Turner's Fluelen, which Mr. Ruskin intended to notice in a large catalogue of Turner drawings in the National Gallery which he at that time contemplated making.
busy at big ones, you couldn't conceive! *

Ever affectionately yours,

J. Ruskin.

* This refers to the Preface Mr. Ruskin promised to write—and afterwards wrote—for the set of photographs to illustrate Part vi of Mornings in Florence. (See post p. 80, Letter xcvi, second par.)
LETTER LXXXIX.

Brantwood,
Coniston, Lancashire.
April 7th, 1880.

My Dear Ward,

I am so glad you like that drawing.* I think it a most precious one, and am most anxious to see it copied. But please make the sky just the least bit more forcible. I am sure it is a little faded, and I cannot now myself see the white cloud at all except in the strongest lights. You may quite safely give it a very definitely greater relief, keeping the floating near clouds much as they are,—but, throughout, allowing a little more, rather than less, weight to the

* Turner's Aiguillette, in the possession of Mr. Ruskin.
defining shadows in sheep, rocks, and clouds.

Thanks for the Giotto references. I'm delighted that the *Fluelen* has been so satisfactory.

Ever affectionately yours,

J. Ruskin.
LETTER XC.

Brantwood,
Coniston, Lancashire.

July 8th, 1880.

Dear Ward,

I am greatly delighted and interested by your account of Mrs. Derbishire—it is a great encouragement to me to know of such friends in America.* I am sure she will be able to do more good with her land than I should, but I hope I shall see her some day. It will be three weeks yet before I get to

* Mrs. Derbishire is an American lady who took a lively interest in Mr. Ruskin's plans. She gave Mr. Ward £10 as a donation to the Funds of St. George's Guild, and offered in addition two hundred acres of land in America.
London, and then not to lecture. Send Mrs. Derbishire's cheque to St. George's credit at the Union Bank.

Ever affectionately yours,

J. Ruskin.
LETTER XCI.

Brantwood,
CONISTON, LANCASHIRE.
July 28th, 1880.

My Dear Ward,

I hold for the Tivoli*—the others teach nothing. People who looked at that, must learn. Send Mr. H. † the Aiguillette to look at; and, if he likes it at all, say he shall have the original to compare it with.

Burgess is doing the Photos for

* "The Tivoli"—Turner’s drawing, No. 339 in the National Gallery.
† Mr. T. C. Horsfall, who was to have Mr. Ward’s copy of Turner’s drawing of the Aiguillette on approval.
let me, but he’s abroad just now.
Say they’ll be ready by end of year.

Ever affectionately yours,

J. Ruskin.

* A Caution to Snakes, delivered at the London Institution on March 17th and 23rd, 1880. Afterwards printed in Deucalion, vol. ii, chapter i, under the title of Living Waves. The ‘Photos’ referred to were photographs from the series of diagrams used to illustrate the lecture.—See the “Advice” preceding Part vii of Deucalion.
LETTER XCII.

Brantwood,
Coniston, Lancashire.

December 8th, 1880.

Dear Ward,

This account is admirable, just what I want.* I’ve lost a note of yours that came yesterday—was it about the loan of new drawings? I’ll get one off to you this week—it’s a small body-colour, of which I’ve long wanted one for myself to hand about—and I’ll send you a big one after you’ve done it.

Catalogue † getting on, but tires me.

* An account of the process adopted by Turner in producing and elaborating his body-coloured drawing—i.e. body-colour upon grey paper. This was a favourite method of Turner’s, who produced in this medium a marvellous and subtle result attained to by no other painter.

But I think you'll all like it—especially that good Oldham.*

Ever affectionately yours,

J. RUSKIN.

* William Oldham, the present curator of the Turner Water-colour Room at the National Gallery.
LETTER XCIII.

Brantwood,
Coniston, Lancashire.
March 31st, 1881.

Dear Ward,

I've been pretty well past the rough water this week back; but have not cared to do much since I got out of it. I am coming round gradually; and send you to-day some parcels of Amiens photos*—which I should be glad if you would count and get mounted. You will see that they are nearly all of the central wooden Flèche—the south transept—and its porch; there is only one of the grand west front, of which I am ordering more.

* Photographs of Amiens Cathedral.
I must try to arrange some system of consecutive numbering now, for all the photos you sell.

The *Turner Catalogue* is a load on my conscience, but I can't touch it just now.†

Ever affectionately yours,

J. RUSKIN.

* *Turner Catalogue*—See *The Bibliography of Ruskin*, 1893, No. 247.
LETTER XCIV.

Brantwood,
Coniston, Lancashire.
April 3rd, 1881.

Dear Ward,

I am greatly relieved by your proposal to finish the Catalogue for me. I will look out the proof sheets tomorrow—it is short post to-day, and I must settle about photos.

Yes, keep your list continuous and unchanged, and add as I name other plates. Send me those four capitals to look at,—that "Porta della Carta" must be a wrong reference. I have got myself nearly into working trim, but eyes not strong enough to examine your drawing yet.
Don't mount the new photos, of course, if people like them better as they are!

I will write out a list of nine more varieties of subject, from 41 to 50, and then we will begin Amiens with 51, the three porches of the west front: 52, the south porch: 53, the south porch, and transept: 54, the central Flèche. I must get prices from the shop, unless you know them.

What am I to give you for this Rhine copy? It can be retouched at any time.

Ever affectionately yours,

J. Ruskin.
LETTER XCV.

Brantwood,
Coniston, Lancashire.
Easter Tuesday.
[April 19th, 1881.]

Dear Ward,

An unexampled following of fine days, and the currant leaves coming out, have checked me a little on the marble leaves—but they're very nearly ready now,—only first let me know what you can, to your present knowledge, get done in reduplication. If I send you twelve, i.e. nine more of the size of your little ones, can you get them repeated from my examples of the same size—or larger—with good

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precision? I can send you larger ones, but all my larger prints seem partly faded. I think if you would call on Mr. Spooner in the Strand, and shew him this note, he might be able to supply me with some new proofs of better colour.

Anyhow, you shall have a list of the 36 caps,* with comments on the twelve. Or, I could make out a set of twenty—if you liked to risk so many.

How wide is the circle of my patrons, and yours—after my forty years of talk?

Ever affectionately yours,

J. Ruskin.

* A set of photographs of the capitals of the Ducal Palace, with notes by Mr. Ruskin, which Mr. Ward proposed to bring out. This project was never completed.
LETTER XCVI.

Brantwood,
Coniston, Lancashire.
May 20th, 1881.

My Dear Ward,

It is a great delight to me to hear of the Rouen's being finished. I wrote to ask the price of the Amiens photographs a month ago—but the man who does them is the unmanageablest log, with good timber in it, only no pith, I've ever chopped at. I make another try to-day.

Ever affectionately yours,

J. Ruskin.
LETTER XCVII.

Brantwood,  
Coniston, Lancashire.  
May 25th, 1881.

My Dear Ward,  

Enclosed cheque for £25 is 15 for 
Rouen, and 10 for your Giotto ex-
penses, which you may put to the 
credit of anything you do for me when 
the book refunds you—if it does.  

Enclosed also, two pages of preface,* which I hope are fairly clear-written, 
and to the purpose. I have just given

* "Two pages of Preface."—These refer to The 
Shepherd's Tower, being twenty-nine illustrations to 
Mornings in Florence, Part vii, with preface by Prof. 
Ruskin. Issued by Mr. Ward in 1881. See The 
to be packed for rail or post all the materials for Catalogue* in lump; which, if you will put into form, at Aylesbury—I have written to Jowett to do your bidding there—I'll glance over in the final proofs. There must be an apology to Eastlake for the recast of everything, anyhow.

The Rouen is well worth £15 to me, and figures do well enough till I come to town to look.

Ever affectionately yours,

J. Ruskin.

* This is the Catalogue referred to in Letter LXXXVIII—See ante, p. 63.
LETTER XCVIII.

Herne Hill,
London, S.E.
May 17th, 1882.

My Dear Ward,

In enclosing you cheque for the very moderate charge on Bridge of Meulan,* let me very fully congratulate you on the extreme skill you have now acquired in rendering Turner's best and most finished water-colour work. Your large copy of my Fluelen† achieved what I had thought impossible in the facsimile of his clearest and purest

* Bridge of Meulan—engraved by J. Cousin for Turner's Annual Tour, 1835. The original drawing is in the National Gallery.
† Fluelen—See No. 70 in Notes on Turner Drawings (No. 225 in The Bibliography of Ruskin, 1893.) The original sketch is in the National Gallery.
washes of broad colour: and the drawing of *More Park,* on which I saw you yesterday engaged, was—so far as you have carried it—perfection itself in the seizure of the most subtle results of Turner's elaborate and almost microscopic execution, in that and its contemporary drawings.

I am therefore happy in putting it in your power to produce a facsimile of Turner's mighty drawing of the *Coblentz;*† and I sincerely trust that your laboriously acquired skill, and unflinching fidelity, may be at last acknowledged, and justly rewarded.

Ever faithfully yours,

J. Ruskin.

*More Park*—engraved by Charles Turner for *River Scenery by Turner and Girtin.* The original drawing is in the National Gallery.

†Coblentz—See No. 62 in *Notes on Turner Drawings* (No. 225 in *The Bibliography of Ruskin, 1893.*) The finished drawing, which Mr. Ward copied, is in the possession of Mr. Ruskin; Turner's original sketch for the drawing is in the National Gallery.
LETTER XCIX.

Brantwood,
Coniston, Lancashire.
Candlemas, 1883.
[Postmark February 2nd, '83.]

Dear Ward,

I send you £3 10. 0. for the two Romes, which I buy for St. George. I shall present them at once (with the eight Rivers, which I am greatly glad of) to Whitelands College, Chelsea. I have sent to Mrs. Talbot the Rouen Cathedral of my own, telling her, if she likes it, she may have it for £21. 0. 0. (it having been done for me cheap at 15), and that she is to send the cheque
to you. You shall work out the 15 for me soon.

In haste—and utter darkness!

Yours affectionately,

J. Ruskin.
LETTER C.

Brantwood,
Coniston, Lancashire.
March 14th, 1884.

Dear Ward,

Please send the drawing to Alex. Macdonald Esq., 84 Woodstock Road, Oxford.*

I'm so glad you like the *Fors*. Some more nice bits would come, if only I could get a breath of time.

Ever affectionately yours,

J. R[uskin].

* Mr. Alexander Macdonald, Mr. Ruskin's assistant at the Drawing School, Oxford, of which he is now master.
LETTER CI.

 Brantwood,
 Coniston, Lancashire.
 July 5th, 1884.

Dear Ward,

I am greatly pleased with this drawing of the Portico.* Let me know your full price for it to a stranger, and I will give it to you with pleasure.

Be so good as to spare half an hour to a girl who has some blundering gift which may be useful to her in china painting, if you explain to her the frightful coarseness of her Turner—so called—copies. I have told her she may write to you to make an appointment; but very probably she won't, as I have sent her a letter as sharp as she

* "The Portico"—Mr. Ward's copy of Turner's drawing of *Part of the Portico of St. Peters*, No. 529 in the National Gallery.
deserves—at least I have sent it to her brother—perhaps he won't read it to her.

I hear from Mr. Horsfall* that he has finished his work at Manchester, and am going to send him notes on your copies.

Yours affectionately,

J. Ruskin.

* Mr. T. C. Horsfall, who devoted much time and money to the formation of the Manchester Art Museum. He is the author of a pamphlet containing two very interesting papers on The Study of Beauty, and Art in Large Towns, published (with an Introduction by Mr. Ruskin) in 1883. See The Bibliography of Ruskin, 1893, vol. ii., pp. 88-89.
LETTER CII.

Brantwood,
Coniston, Lancashire.
July 7th, 1884.

Dear Ward,

I enclose cheque with true pleasure, and many thanks for your promise to help the girl—if she will be helped.

The news from Manchester are extremely pleasant to me.

Yours affectionately,

J. Ruskin.
LETTER CIII.

Herne Hill,
London, S.W.
Wednesday, May 13th, 1885.

Dear Ward,

Can you bring Florence, and your copy, here any time to-morrow—after 12 and before 4? I'll criticize and pay, and we'll have a general chat.

I liked your son's drawing, but not his choice in the part of picture.*

Ever affectionately yours,

J. Ruskin.

* The principal group in Bellini's Death of Peter the Martyr, in the National Gallery.
LETTER CIV.

Herne Hill,
London, S.W.
May 29th, 1885.

Dear Ward,

I quite forget what I wrote to you! But I want to see the *Florence.* Can you bring it out with the original on Monday morning, before one?

Ever yours affectionately,

J. Ruskin.

* Turner's drawing of *Florence from Fiesoli,* in the possession of Mr. Ruskin. It is engraved in Hake-will's *Italy,* 1820.
LETTER CV.

Brantwood,
Coniston, Lancashire.
July 2nd, 1885.

Dear Ward,

I am so very sorry not to have replied before about the Teal.* I shall be most grateful to Mr. Eastlake if he will allow it to be taken down for you.

Send me my Florence here. I am satisfied you have done your best in restoring.

How about Zug?

Ever affectionately yours,

J. Ruskin.

* Turner's drawing of a Teal (No. 415 in the National Gallery) which was secured against the wall in a position inconvenient for copying.
LETTER CVI.

Brantwood,
Coniston, Lancashire.

January 31st, 1886.

Dear Ward,

I am glad to hear of you again, and to be able to write to you.

Miss G’s * work is admirable—from nature; the decorative I doubt. I don’t believe the Irish one is rightly copied, but I should be delighted to see her work reproduced—only—how is it to be done?

Ever affectionately yours,

J. Ruskin.

* Miss Edith Gittins, of Salisbury Rd., Leicester—a teacher of Drawing.
Brantwood,
Coniston, Lancashire.
November 20th, 1886.

Dear Ward,

No drawing of mine is ever to leave my walls more, while I live. But I am open to purchase of anything you can do with ease to yourself from the National Gallery. You know how long I've been wanting some of the bigger sketches—St. Gothards, Romes, &c.

Send me some talk and news.

Always affectionately yours,

J. Ruskin.
Privately Printed: 1893.